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which are the work of one Roger, a Norman of Melfi, whose name is in the inscription over the figures of Guiscard and his sons.¹ The doors of the cathedral of Trani were cast by the Lombard Oderisius of Benevento, between 1119 and 1127. The cathedrals of Ravello, Trani, and Monreale owe magnificent bronze portals to a great artist of Italian birth, namely Barisanus of Trani; they date from 1179, 1163, and 1174 respectively; Monreale has an even finer bronze door cast by Bonnanus of Pisa in 1186. The art of which the Greeks, a century before, were the acknowledged masters had now, passed from them into native hands.

It is mainly to the great cities that we must look for the civilisation of Southern Italy. Amalfi, Naples, Gaeta, Bari had been famous names in the century before the founding of Roger's kingdom, and were still among the first of the Mediterranean sea-towns. The glory of Naples indeed seemed for a moment quenched when, after five hundred years of independence, her last native duke fell by Roger's side at Rignano. With Sergius VII, ended the *Magistri miUum* who had long struck their own coinage and carried all

the insignia of sovereignty. The
ducal palace
on the brow of Monterone remained
forsaken save
at such times as Roger's short-lived
sons entered
its gates. It was a century of eclipse
for Naples,

¹ "Sancti Sabini Canusii Rogerms Melfise
Campanarum fecit
has januas et candelabrum."
as